PROSODY INSTRUCTION: INTONATION CHALLENGES FOR OF EFL PRE-SERVICE TEACHERS

Dr: . Emad Ahmed Mohamed Albaaly
Suez Canal University

Abstract:

Much research stresses the importance of English as a Foreign Language intonation instruction for the accuracy of speech. This study aimed at (1) Exploring the meaning of intonation, verifying whether or not there was a global problem in English as a Foreign Language intonation instruction (i.e. a phenomenon), and providing strategies for intervention, based on literature review, (2) Assessing the status quo relating to the instruction of intonation to English as a Foreign Language pre-service teachers in Egypt, e.g. in regard to intonation meaning, patterns, use, and problematic areas, and (3) Investigating pre-service teachers' expectations behind intonation learning. The sample consisted of 64 pre-service teachers enrolled at the College of Education in Ismailia, Suez Canal University. The tools used to attain the aim of the study were (1) an interview with the pre-service teachers addressing the examinees' intonation instruction status quo and (2) an intonation recorded oral test verifying the examinees' intonation patterns. Results indicated that, to the majority of the examinees, the term was inaccurate and vague; most intonation patterns, except the 'Fall' one, were not identified; and intonation was not used in their speech. Also, they had misconception about the intonation term. It was then concluded they further lacked focused instruction regarding intonation. This reflected a need for re-consideration for their preparation.

Key words: *intonation instruction, prosodic complexities, EFL, pre-service teachers, Egypt*

Introduction:

Intonation is known to be vital for communication in English. Discourse analysts and pragmatics researchers have long referred to the importance of intonation as crucial to communicative competence and, hence, to teaching speaking (Levis, 2004; Saito, 2016). Intonation helps in interpreting utterances (John, 2004), determines the speaker's attitude (Pike, 1945), and assists in 'instant interpersonal communication with efficiency and precision', according to Celik (2001: 21). To quote his words, 'Rather than being a stable inherent part of words ... an intonation *meaning* modifies the lexical meaning of a sentence by adding to it the speaker's attitude toward the contents of that sentence'.

Despite the importance of intonation, it is claimed that it is not given sufficient focus by practitioners. It seems that the focus is only on grammar teaching (Spada & Tomita, 2010) and vocabulary teaching (Schmitt, 2008). Being a component related to prosody (which includes not only intonation but also stress, rhythm, timing, etc.), teaching it is inevitable, in the views of Yates and Zielinski (2009; Noble, 2014; BBC, 2016). This is because intonation instruction is stated to be out of focus (Gilakjani 2012; Noble, 2014; Pavlovskaya, 2016; Saito, 2016; Saito and Lyster, 2016). In line with this line of thought, the present study, thus, aimed at (1) Exploring the meaning of intonation (i.e. as a starting key point), verifying whether or not there is a global problem in EFL intonation instruction (i.e. a *phenomenon*), and searching for strategies for intervention, based on literature review, (2) Assessing the status quo relating to intonation instruction to EFL pre-service teachers (PSTs), e.g. in regard to intonation meaning, patterns, use and problematic areas, and (3) Investigating PSTs' expectations behind intonation learning.

Meaning of intonation

O'Connor and Arnold (1963) and Pike (1945), as basic reference studies, addressing the concept\of intonation, state that intonation communicates speaker attitude. Even, they emphasize that intonation can have the power to modify the speaker's *attitude*, as clarified earlier.

Steedman (1991: 260-261) points out that although intonation is distinguished from syntax, it is widely accepted that its structure is sturdily forced by what the speaker means, and particularly by 'distinctions of focus, information, and propositional attitude towards concepts and entities in the discourse model'.

According to Nolan (2006) Intonation is used to carry a variation of different types of information. The study clarifies that intonation provides a signal for grammatical structure, although not in a one-to-one way. The study also adds that intonation reflects the structure in an utterance, highlighting constituents of importance, indicating discourse function. It points out that

> Intonation can be used by a speaker to convey an attitude such as friendliness, enthusiasm, or hostility; and listeners can use intonation-related phenomena in the voice to make inferences about a speaker's state, including excitement, depression, and tiredness. Intonation can also, for instance, help to regulate turn-taking in conversation, since there are intonational mechanisms speakers can use to indicate that they have had their say, or, conversely, that they are in full flow and don't want to be interrupted, p.445.

It is noteworthy that an intonation pattern is determined by not only the attitude of the speaker, but also by whether they are asking about or responding to something. It is also affected by accented pitch syllables. (It is noteworthy that this accented pitch syllable, also known as an intonation unit (Rusadze and Kepiani, 2015) always has one peak of stress, and this is, in turn, known as 'tonic syllable' or 'nucleus'.) The following example (i.e. for a 'Fall' pattern) makes this point clear.

Example: I'd like to meet him.

Figure 1:

Celik (2001) clarifies that intonation patterns, which he reflected in units of speech, have one of the following patterns which he calls tones: fall, low-rise, high-rise, and fall-rise. He reaches a conclusion that a 'fall' marks that the speaker has reached an end and wants the addressee to comment, reply, or do something else, while a 'low rise' is used in Yes/No questions where the speaker does not know the answer. He maintains that a 'high-rise' indicates that the speaker is asking for repetition or clarification, or indicating disbelief, while a 'fall-rise' appears in sentential adverbs, subordinate clauses, compound sentences, and likewise. He mentions that patterns are assigned to intonation units in relation to the type of voice movement on the tonic syllable.

According to Yates and Zielinski (2009), it is essential that learners focus on those features of pronunciation relating to larger units of speech such as stress, rhythm, intonation, and voice quality (known as supra-segmental aspects) as well as on how the various sounds of English (known as segmental aspects) are uttered. The study claims that the degree to which the features of the two elements of pronunciation mediate with understandability for a certain speaker may differ. Also, the study adds that it might happen that teachers have learners from numerous backgrounds with many varied accents. (Thus, it is significant to teach them EFL/ESL intonation.) It is believed, according to the study, that as a learner becomes more efficient, difficulty with intonation and voice quality are likely to be of more significant issues and teachers are advised to address these issues from the beginning of instruction.

Verification of a global intonation teaching phenomenon

It is claimed that there is a problem with intonation teaching for a long time. To prove this claim, literature was reviewed carefully and relatively intensively. Bot et al (1982, p.82), for instance, claim that even trained phoneticians and language teachers were *unable* to perceive intonation correctly. He then asks for training for language learners on the concept as, he explains, they do not know it clearly. He mentions Liebermann (1975) as supporting his claim and as doing research whose results was *failure* of students to transcribe intonation. Liebermann then asks for teacher intervention in order for teachers to tell their students that 'intonation pays a key role in communication', p.76.

Other studies had the same conclusions about the difficulties in the context of intonation teaching. According to Allen (1971: 73), although most trainees appear to have a considerable amount of knowledge with the theory of pitch, stress, juncture, and rhythm on a good training program, only a *minority* of teachers can put theory into practice in classroom setting. Also, Underhill (1994:47-75) confirms this by stressing that in the majority of English language programs and courses, intonation is *rarely* taught because '...we [teachers] are *not* in control of a practical, workable and trustworthy system through which we can make intonation comprehensible.' He adds that another reason is because teachers think that it is of little value. Demirezen (2009) makes clear that it is a *difficult* area. Rusadze and Kipiani (2015) agree to this idea and add that teachers avoid teaching it as a result. For some detail, they mention that non-native speakers generally do not a rise pattern or just use a wrong one.

Eventually, researchers proceed with the aspects and complexities of intonation instruction (e.g. Gilakjani, 2012; El Zarka (2013; Helal, 2014; Noble, 2014; Pavlovskaya, 2016; Saito, 2016; Saito and Lyster, 2016). Gilakjani (2012:123), for example, states that pronunciation teaching is *not* stressed. El Zarka (2013) relates Arab learners' mistakes in segmental and suprasegmental pronunciation to the way they use their native Arabic tongue. In line with El Zarka's, a study by Helal (2014: 262) confirms that Arab learners commit repetitive mistakes in performing the prosody of English.

Noble (2014) reveals that many curricula do *not* allocate much time, if any, for improving instruction of suprasegmentals (i.e. including intonation). Pavlovskaya (2016) explains that there are reasons for this. He states that the intonation of English is inconspicuous or unclear, and Saito (2016) and Saito and Lyster (2016) clearly stress that there is a *problem* in the instruction relating to intonation. All these studies together confirm that the claim that there is a *phenomenon* this regard. (This answers the first part of the first study question mentioned later.) This has propelled researchers to find appropriate interventions.

Strategies for intervention

The issue of intonation instruction has given teachers and researchers momentum to find strategies to address it. Many interventions were investigated (e.g. Gorijian, 2013; Saito, 2016; Noble, 2014; Saito & Lyster, 2016; BBC, 2016; Gilakjani, 2016; Pavlovskaya, 2016; Shevanchenco, 2015; Nolan, 2014; Takeki, 2015). *Computer-aided* instruction was claimed to improve learners' ability to use stress and intonation (Gorjian et al, 2013). Also research reveals that if *suprasegmental-based* explicit instruction is introduced EFL learners, it can help with improving their supra-segmental constituents (i.e. word stress, rhythm, and intonation) or speech pronunciation (Noble, 2014). *This* was proven in another

study by Saito (2016) which led to the development in the prosody aspects of university Japanese learners of EFL. Furthermore, Saito and Lyster (2016) found out that *corrective feedback* or *recasts and prompts* could differentially affect the pronunciation (e.g. stress and intonation) development of English produced by EFL Korean learners in the context of simulated meaning-oriented classrooms.

Efforts of professional bodies and teaching professionals have been clear in attempting to offer more interventions for teachers to adopt while teaching intonation. The British Broad-casting Corporation (BBC), for example, has advised that first of all, hesitant teachers should *rehearse* on producing the proper intonation patterns by asking someone else who is knowledgeable about intonation to be a helper (BBC, 2016). They also advise teachers to follow the following techniques:

1. Provide intonation models
2. Make comparisons between the same phrase with two different intonation patterns
3. Adopt role-play to rehearse sentences with movements in voice
4. Use humming to rehearse intonation (i.e. without words)

They further provide more advice and divide their pieces into three areas.

a. Intonation and grammar
The BBC clarify that this area is where patterns linking intonation and grammar are predictable.

b. Intonation and attitude
The BBC stress the importance of students being aware of the strong association between intonation and attitude. They ask teachers to say a word in varied tones, then in a flat one, and ask teachers to identify both and tell the difference in order to know the nature of intonation. Teachers then rehearse on words relating to attitude. This can be done, according to them, by asking students to *greet* each other using different attitudes. This shows, they maintain, whether the person greeting is happy, grumpy, frightened, etc.

c. Intonation and discourse
The BBC point out that learners need to be trained on longer utterances. They assert that it is best to provide rules here: 'new' information = fall tone; 'shared' knowledge = 'fall-rise', for example.

Takeki (2015) offers a *presentation* for EFL/ESL practitioners and addresses the themes of tone patterns, which the presentation refers to as tones, nucleus, tonicity, and tonality. It is seen as offering good training for all practitioners. Nolan (2014) gives a detailed analysis and rather complete *guide* for practice by practitioners.

Shevanchenco (2015), who carries out an experimental research using a socio-linguistic approach in improving university students' intonation, recommends that a *sociolinguistic*-based model of teaching should be employed in teaching English intonation. The model used included *kinesthetic* involvement and *motivation* excitement.

Pavlovskaya, (2016) also encourages teachers to use *lines* indicating intonation patterns while teaching. He also supports the usage of the *same* word intonation variations.

Gilakjani (2016) concludes that classroom activities should *focus* on aspects of pronunciation whether segmental dealing with sounds or supra-segmental dealing with more complex features such as stress, rhythm and intonation. He advises EFL teachers to *help* their learners 'produce the English words accurately and increase their awareness towards the importance of pronunciation into their classes', p.971.

Roberts (1983: 215-216) asks teachers to make a balance between their goals behind teaching: between *recognition* and *prod* production. First, he stresses three aspects of students' recognition which should take place: Recognition of stress and intonation, recognition of contextual factors, and recognition of attitude. He then mentions aspects for production: production of appropriate prosodic variations. He then gives a detailed description for activities for teachers to be used (This completes the answer for the first study question mentioned later.). Thus, it can be seen that although intonation is important in to communication in many ways, as discussed at the very beginning, intonation teaching still forms a challenging area not only for learners but also for a considerable number of teachers, and it also still forms a negative-impact *global phenomenon*, which encouraged researchers and teachers to find ways for intervention, as discussed last. The following section will, therefore, focus on this negative-impact global phenomenon at a *local* level. It will address the aspects of this phenomenon or problem for *PSTs* at College of Education (CoE) in Egypt, in order to investigate the aspects relating to it.

EFL PSTs of English at the CoE in Ismailia (Egypt) may not be an exception from the global phenomenon. Besides the global grounds, and during the academic years 2011-2014, it was observed that Fourth-Year EFL PSTs did not use correct intonation patterns or any intonation at all while they were answering questions relating to the researcher's own teaching course: Teaching Methods (2). On several occasions, this situation kept re-occurring. Based on this observation of their speech production, it was deduced that they may have had several problematic aspects in this area. In order to find out, the following **questions of the study** had to be answered:

1. What is the global status quo of intonation instruction in terms of meaning of the term, existence of a teaching problem (i.e. a phenomenon), and strategies for intervention? (Answered during the course of literature reviewing process)
2. How far do EFL PSTs know the meaning of intonation and identify intonation patterns?
3. To what extent do they use 'intonation' in their speech production?
4. What are the problematic intonation areas for them?
5. What are their expectations for intonation learning?

Methods

To achieve the aim of the study, the following methods were utilized:

Sample of the study

The study consisted of a group (n. 64) of Fourth-Year at the CoE in Ismailia at the Suez Canal University. They were randomly selected out of a total group of 137.

Tools of the study

The study utilized two tools:

(1) An interview with Fourth-Year PSTs on the meaning of intonation, the extent to which they use intonation, and their expectations behind learning it. Interview questions included questions asking them to 'define of the term, mention related patterns, and identify the extent of their use of intonation in practicum at schools with their professors, with one another, or with foreigners'. The interview finally asks about 'their expectations and ambitions behind intonation learning.'

The interview questions showed content validity, as three jurors of Teaching English as a Foreign Language (TEFL) amended the content and reached a consensus on its final content.

(2) An intonation oral test (I.O.T.) administered to the PSTs. It was recorded on permission from the PSTs and with an

assurance that the recording will be used for research purposes only. The recorded I.O.T. consists of ten questions asking the PSTs to identify the appropriate intonation pattern for the items embedded as they are produced. The I.O.T. was valid as two professors of TEFL and Linguistics agreed to the items embedded. The I.O.T. was also reliable as it was administered twice within an interval time of three weeks in September-October 2016. The results were approximately the same (90% match).

The total score for the I.O.T. was 100. Each item/question received a score of ten for a correct answer. Only the intonation patterns in Celik (2001) were included in the I.O.T. The following **Table (1)** shows which item/question dealt with which intonation pattern:

Table (1): I.O.T. item and corresponding intonation pattern

Item/Question no.	Intonation pattern (i.e. correct answer)
8 & 10	High-Rise
1, 5 & 9	Fall-Rise
2 7	Low-Rise
3, 4 & 6	Fall

(For the complete I.O.T. items, see Appendix I.)

Data collection

The two tools were applied in a lecture theatre at the CoE in Ismailia during the first term of the academic year 2016-2017. It is worth mentioning that results were collected by two specialists: the researcher and a TEFL specialist (a language instructor originally graduating from an English Department at the Tongues College.). An average was calculated for both tool results.

Results and discussion

With respect to research question 1 (*What is the global status quo of intonation instruction in terms of meaning of the term, existence of a teaching problem (i.e. a phenomenon), and recent strategies for intervention?)*, the literature reviewed and discussed earlier answers this question (see the sections for '**Verification of a global intonation teaching phenomenon'** and '**Strategies for intervention'** discussed earlier**).**

With respect to research questions 2, 3, and 5 (i.e. regarding *meaning of intonation, extent of intonation use, and expectations behind intonation learning),* the data gathered by the interview with the PSTs, are shown in **Table (2)** below, answers these questions.

Table (2): Results of interview on meaning of intonation, extent of intonation use, and expectations behind learning

Question no.	Question area	Answer	Percentage	Mean	SD
1	Definition	Correct	6.4%		
2	Intonation patterns	Rising and Falling	84%	31.2	9.3
		Previous answer + falling rising, and rising falling	16%		
3	Extent of intonation use	To some extent	6%		
			10%		
		Usually:10	84%		
4	Expectations/ambitions[1]	No use:			

[1]To be detailed later and below

The information in **Table (2)** above helps answer research questions 2 and 3. Manipulations relating to them will follow. Answer to research question 5, though an interview question will be addressed in a separate section.

It is indicated in **Table (2)** that in regard to the interview question 2, partly for meaning of intonation, only a minority of 6.4% PSTs gave a correct answer. This means that the majority of PSTs (83.4%) did not know what was meant by the term, thus making clear the conclusion that they lacked effective instruction and suggesting that need more efforts on the part of their instructors. As shown in the table, student answers, and related percentages, to interview question 2 partly asking PSTs to mention intonation patterns both reflect that majority of 86% said that the patterns were 'rising and falling' while 16% 'rising, falling, falling-rising, and rising falling'. This indicates that the *majority* did not have sufficient knowledge about the patterns and a *minority* had inaccurate and incomplete knowledge about them. This answers research question 2 and raises the issue that this may affect the PSTs' intelligibility of speech, as Noble (2014) warns, and will negatively affect the PSTs will teach in the future.

As shown in **Table (2)** above, answers and percentages relating to interview question 3 addressing *research question 3* are 'To some extent 6%, Usually 10%, and No use 84%', respectively. This implies that only a minority of 10% 'usually' use intonation. (In more detail, 92% of this them said, "We use it at teaching practicum schools with our students only." They added that 'we feel more comfortable with our students than with our professors'. 8% of them ascertained that they had used it with their colleagues at university, with their professors, and with students at teaching practicum schools.) Also, interview results indicate that only a minority of 6% use intonation 'To some extent'. Overall, still a considerable minority of PSTs use intonation either 'Usually' or 'To some extent'. This answers research question 3 and reflects the PSTs' limited knowledge proven in the answer to research question 2 addressed earlier.

Interview question 4 addresses PSTs' expectations behind intonation learning: research question 5. The following **Table (3)** reflects PSTs' answers:

Table (3): PSTs' expectations behind intonation learning

Answer	Percentage
Deliver a message according to intended meaning	34%
Speak fluently	66%
Express our feelings	18%
Produce effective prominence	6%
Add grammar and meaning	6%
Distinguish discourse functions	5%
Get meaning	4%
Know new information	9%
Know the difference between a statement and a question	26%
Help identify stress	7%

Table (3) above demonstrates PSTs' responses reflecting their expectations behind intonation learning.

As shown in **Table (3)**, the only majority of PSTs wanted to learn intonation 'to speak fluently', which is a proper aim, but has to be mentioned that intonation does not help with being 'fluent'. It rather helps with being 'accurate' in pronunciation (Gilakjani, 2015).

Other answers reflected a minority of PSTs per answer. 26% of the PSTs wanted to learn intonation to 'express their feelings'. However, it must be obvious that intonation does not help one express one's feelings; it rather expresses the speaker's attitude (Celik, 2001; John, 2004; Pike, 1945). Thus, this answer may not be

considered accurate. 9% of the PSTs stated that they wanted to know information as a goal behind intonation leaning. It is worth mentioning that this is a proper aim which copes with literature, e.g. Celik (2001). An inconsiderable minority (7%) states that they wanted to identify stress, which is in line with the concept, although not all stressed syllable are tonic or intonational.

Reaching this point of analysis and discussion, the detailed manipulation of answers above and which has just been presented of with respect to interview question 4 answers research question 5.

6. To address research question 4 (*What are the problematic intonation areas for them* [PSTs]?), the I.O.T. results for the total participant number were statistically analysed, and percentage of correct answers, percentage of near-correct ones, and percentage of wrong ones for each I.O.T. item (for I.O.T. items and corresponding intonation areas, see **Table (1)**) were derived. **Table (4)** shows this derivation.

Table (4): Result analysis for I.O.T. items and corresponding intonation patterns

Item/Question no.	Percentage of correct answers[1]	Percentage of near-correct answers[2]	Percentage of wrong answers	Mean	SD
1	5	3	99.963[2]		
2	3	13	99.97	24.3	10.71
3	78	14	21.90		
4	78	13	21.90		
5	0.00	0.00	100		
6	81	14	18		
7	0.00	100	100		
8	0.00	3	100		
9	31	11	99.88		
10	9	2	99.91		
Total				24.3	

[1]*percentages are approximated to the nearest unit.*
[2]*Near-correct answers are considered 'wrong answers' and appear in the table for interpretation.*

Table (4) above shows PSTs' percentage of correct answers, percentage of near-correct ones, and percentage of wrong ones for each I.O.T. item on the recorded I.O.T.. This has been done for deducing general trends and identifying intonation pattern weak areas.

As shown in **Table (4)**, it is clear that the only items which received the most correct answers were 3, 4, and 6. Percentages of corresponding correct answers are 0.78, 0.78, and 0.81, respectively. These items refer to a 'Fall' intonation pattern (see **Table (1)**). This implies that this pattern

was the only item answered correctly by the PSTs and this indicates that they have sufficient knowledge about a 'Fall' intonation pattern. Also, this probably indicates that little/no further training is required. The PSTs (all of them) had a near correct attempt at item 7 (Low- Rise pattern), which they referred to as 'rising' during interview time, and this may imply they were relatively good at it, but they were not *accurate* enough. This suggests that they may have had distorted knowledge.

The findings above, then, indicate that all other patterns than the 'Fall' pattern are problematic for the PSTs. Findings also indicate that PSTs were not *precise* at identifying the other patterns such as High Rise, Fall Rise and Low Rise *because* they may not have had the *specific* knowledge which could have helped them to address *varying* intonation patterns as depicted by Celik (2001). This answers research question 4. This result is similar to what Yates and Zielinski (2009) concluded in terms of advanced intonation learning.

All the other I.O.T. items than those relating to the 'Fall' were not addressed correctly by the PSTs. As shown in the table above, their mean score was 24.3, and they had a wrong answer percentage over 99% for most items/questions on the I.O.T.. This definitely indicates a *general* weakness in identifying the aforementioned intonation patterns (again except the 'Fall one'). Therefore, it may be suggested they receive training on these other patterns in order to eliminate these weakness areas.

It was noticed during the I.O.T. administration time that the PSTs only gave two answers in regard to intonation patterns (either 'Rise' or 'Fall'). This implies that they had not been taught such levels/ intonation patterns as Low-Rise, Fall-Rise, and High-Rise, as discussed earlier, which laid queries over their preparation in this respect. Generally, these results are consistent with those of Gorjian et al (2013), Noble (2014), Pavlovskaya (2016), Saito and Lyster (2016), and Saito (2016). There are no differences in overall claims and findings (However, the only differences are in samples and ineffective variations of specific minute results).

Conclusion

In conclusion, this paper attempted to answer a number of questions. It verified whether or not there was a phenomenon in global intonation teaching, i.e. negative impact, which was confirmed literature reviewing. The paper also offered results regarding ESL PSTs' status quo of intonation instruction at the CoE. The tools used to obtain data were an interview and an intonation recorded I.O.T. The data collected led to a number of findings and conclusions.

Interview results were shocking. They indicated that a majority of the PSTs did not have sufficient 'meaning' for 'intonation', which meant they had not dealt the term much. Besides, a considerable majority of them only knew intonation patterns as just 'Rise' and Fall', which reflected very basic and distorted knowledge in this area. Also, a considerable number of this majority stated that had not used intonation while they were speaking at all. (A minority in this majority used it in teaching practicum). This meant their language production was not accurate for the PSTs, and it can be deduced that their suprasegmental related feature is not into play. Furthermore, findings by the tool revealed that a majority of the PSTs were not accurate even when they voiced their expectations about intonation stating that they wanted to be 'fluent' (i.e. not accurate), which meant they did not know what intonation was utilized for.

The intonation oral recorded I.O.T. results almost were approximately in the same direction. they revealed that PSTs were only good recognizing a 'Fall' pattern, but had 'near-correct' answer attempts at a 'Low Rise' one, which meant they did not accurately recognize three patterns ('High Fall', 'Low Fall', and 'High Rise'). A majority of the total number failed the overall I.O.T. (mean 24.3). They were not successful in identifying the three patterns above, which confirms the interview result relating to this point, and reflects PSTs' weakness in using the majority of intonation patterns.

The overall research results relatively steadily flowed in one direction. To the majority of them, the term was vague, most intonation patterns were not identified, and intonation not used in their speech. Also, they had misconception about the term of intonation. Thus, it is clear that the EFL PSTs need more comprehensive training in the area of intonation. They lack more focused information and clarification about the nature of intonation and they need to be guided regarding other intonation patterns than the 'Fall' one. Thus, it has to be mentioned that, in general terms of intonation instruction, they need to be re-considered in terms of their preparation as EFL PSTs.

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Appendix I

Intonation Recorded Oral Test (I.O.T.)

Identify the intonation pattern in the following utterances:

1. *Private enterprise* is evidently efficient.

2. *Do you need some milk?*

3. *I have spoken with the cleaner?*

4. *Where is the teacher?*

5. *A quick tour of the city* would be nice.

6. *Go see the doctor.*

7. *Is it cold in Aswan in the winter?*

8. Identify the intonation pattern in the addressee's response:

a. I am playing football

b. *Playing what?*

9. *Usually,* he comes on Sunday.

10. **Identify the intonation pattern in the addressee's response:**

a. She passed her driving test.

b. *She passed?*